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Morning Bell: A Visual Identity Guide and Brand Development Project

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Morning Bell: A Visual Identity Guide and Brand Development Project

by

Emily Boyd

A creative component submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Major: Rhetoric, Composition, and Professional Communication

Program of Study Committee:

Charles Kostelnick, Major Professor

Geoffrey Sauer

Paul Bruski

The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this creative component. The Graduate College will ensure this creative component is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2020

ACKNOWLEDGMENTS

I would like to thank my committee chair, Charles Kostelnick, and my committee members, Geoffrey Sauer and Paul Bruski, for their guidance and support throughout the course of this project.

In addition, I would also like to thank my friends (especially Danielle and Anik), family, colleagues, the department faculty and staff for making my time at Iowa State University a wonderful experience. I want to also offer my appreciation to Morning Bell Coffee Roasters, for whom this project was completed.

In lieu of a traditional thesis, I have completed a creative component for my graduation requirement from the Rhetoric, Composition, and Professional Communication program. I have a strong interest in graphic design, and I believe my studies in rhetorical design lends itself well to the type of project I have completed. Since I am interested in going into a career that is oriented towards design and communication (instead of applying for teaching positions or Ph.D. programs), this creative component better suits my portfolio I will use when applying for jobs. For my creative component, I have created a visual identity program for Morning Bell Coffee Roasters, a local coffee shop in downtown Ames. In addition, I have created both print and electronic material for the Morning Bell, including a menu redesign, a redesign of their New Employee Handbook, a business card, a “thank you” card for shipped orders, and two website prototypes. This report documents my design experience, process, and assessment.

Rationale

Instead of attempting to fill a gap in research, my goal was to simply fill a need while getting hands-on experience with rhetorical, visual, and/or graphic design. My background in technical communication aided me in completing this project as I was able to compose text for all print or electronic materials in a clear, concise, and professional manner. I have had the opportunity to study visual rhetorical communication in several classes throughout my undergraduate and graduate career, during which I have gained skills in analyzing designs and making design choices that fit a variety of rhetorical situations.

From the beginning, I knew that I wanted my creative component to have a real-life application. My goal was to create something for an actual business; this way, I could get experience working with a client. The experience of using my written and visual communication

skills to help someone with their business goals, I believed, would be more rewarding and fulfilling. This is how I decided I wanted to create a visual identity program. According to Michael J. Baker's and John M.T. Balmer's 1997 article "Visual identity: trappings or substance?" corporate visual identities are "of the utmost strategic importance" (381), for they reflect what an organization aims to be.

I decided to seek out a smaller business in the Ames community. I had been a customer at Morning Bell in the past, and they came to mind for this project. I reached out to them via email, and they responded quickly, eager to meet with me and discuss my intentions for the project. Thus, my work began.

In the earliest stages of my creative component process, I spent time researching visual identity guides—how to make them, why they are made, and what good visual identity guides look like. Jennifer R Veltsos states in her 2009 dissertation *More than decoration: an investigation into the role of visual rhetoric and ethos in corporate visual identity* that visual identity guides serve as a type of “corporate persona” (17) and that branding is “the combination visual elements used to communicate with stakeholders like customers, vendors, investors, and employees” (15). The aforementioned Veltsos dissertation explores some of the challenges and obstacles businesses face while creating their visual identities, which include things like lack of design and or/printing expertise, concerns about costs, and available technologies to develop designs. I wished to work with a small or start-up business because of these types of reasons.

Further, according to an eBook by Venngage and Hubspot entitled *Brand Style Guide Kit: How to Build an Effective Brand Style Guide*, visual identity guides are a “collection of specifications that help you present a consistent visual brand to the world. It’s the guardrails that you share both externally and internally that help you say who and what your brand is. It’s how

you communicate (both implicitly and explicitly) what your brand stands for” (3). I referred to this source frequently throughout my design process to gather inspiration, understand conventions, and to get an idea for the layout and contents of my own visual identity guide.

Visual identity guides are critical for business since “a corporate visual identity is a conventional element of business communication that serves both informational and persuasive purposes” and that visual identities have “the potential to affect their ethos with their audience” (Veltsos 12). Moreover, these guides are “a form of professional communication that helps organizations promote their products or services to potential customers and establish or enhance their own reputation” (Veltsos 16).

In addition to learning what I could from other contemporary graphic designers and popular companies via the Internet, my work was also motivated and guided by the visual and rhetorical principles I learned as an English student at Iowa State. As an undergraduate, I took ENGL 416: Visual Aspects of Business and Technical Communication, in which I learned basic rhetorical strategies and perceptual principles of both print and electronic design. I furthered these studies as a graduate student when I took ENGL 586: Visual Rhetoric in Professional Communication. Since taking these classes, much of my work in design (inside and outside class and working on my creative component) has been guided by the theory and principles I learned. One large influence of note is Karen A. Schriver’s *Dynamics in Document Design*. This extensive text provided me insight into not only the history of the document design field, but also specifically about users and audience, general principles of typography and graphic integration, and was a large source for studying Gestalt psychology and principles. One other influence to note is Edward Tufte, particularly his book *Visual Displays of Quantitative Information*. Although I did not include many quantitative visual displays in this project, some of the

principles and guidelines in this resource undoubtedly helped me along the way. Influences in the design of website prototypes include pieces like “Guidelines for Designing Web Navigation” by David A. Farkas and Jean B. Farkas, as well as Thomas R. Williams’ 2006 article “Guidelines for designing and evaluating the display of information on the web.”

Strategies

The strategies I used varied across my project. Initially, I conducted meetings with the owners of Morning Bell in order to assess their needs and vision for their identity. Morning Bell already had a logo, a simple website, a social media presence, and a color scheme in mind. I worked with these things in order to create final products that aligned with their vision.

Throughout the project, I continued to consult and work closely with Morning Bell to make sure they understood and were involved with the design process. It was important to me that my design process was participatory, giving Morning Bell a voice and a place in the creation of their visual identity and other materials. Although we were only able to communicate via email after COVID-19 impacted Ames, we made good use of using things like Google Forms to give and receive input.

To create the materials for this project, I used Adobe InDesign, Adobe Illustrator, and Adobe Photoshop for the majority of the deliverables. InDesign was used to put the visual identity guide together, and Illustrator and Photoshop were used to create some of the elements for the guide.

The menu and New Employee Handbook were both created using Microsoft Word. These two documents will likely be updated regularly, so it was important to me that the owners of Morning Bell could easily access and modify the files. It was important that I kept in mind that

the users of the things I create would likely not be designers; therefore, using technology and software that is more accessible and user-friendly was critical. Using something like Microsoft Word was a constraint in that it restricted some design choices; however, I wished to keep the users in mind. Instead of making these in an Adobe program, which tends to have a higher learning curve, I decided that Microsoft Word would be more suitable when it came time to hand these deliverables off to the owners of Morning Bell. In addition to using Microsoft Word, for the business card and “thank you” card, I used Canva. Canva is a website that makes designing just about *anything* extremely easy and user-friendly. If Morning Bell wanted to edit some design elements later on, being able to use Canva was something important to me.

Currently, Morning Bell uses Square.site to host their website, since they use Square as the payment system they use within the store. However, the owner of Morning Bell mentioned in one meeting that he felt limited using Square.site to create their website and that their current website was very barebones and simple. To create prototypes for new websites for their business, I opted to use Wix. I find that Wix is intuitive and user-friendly, and if Morning Bell ever wishes to use one of the prototypes, the sites could be easily transferred into their ownership. To the best of my knowledge, I believe that Morning Bell will be able to continue using Square as their payment system *in the store* the case that they do opt to host their website on Wix instead of Square.site. However, they would likely have to host their *online shop* through a payment service provided on Wix. This is simple to do, but may be one obstacle for switching website hosts—an obstacle that can be worked through. Regardless, using Wix to design the website prototypes gives the business an idea of what their website could look like with different website design programs, and could at the very least, give them inspiration for a website overhaul if they wish to continue using Square.site.

Process

The creation of the visual identity program began by meeting with the owner of Morning Bell and by identifying a few key aspects of the Morning Bell's vision for themselves and their brand: their mission or vision statement, their target audience, their brand personality, and their core values. These things aided me in making design decisions that match their goals.

Visual Identity Guide. After I had gathered that information, I was able to incorporate it into the main components of their visual identity program: their brand story, their voice, a color palette, and typography, and a brand moodboard. All of these things were designed with their overall mission and personality in mind. The information in the visual identity guide is well-organized, concise, and easy to follow. For example, having guidelines for something like typography is important in that typography choices can “set the mood, look, and feel of a document...make the structure of a document apparent...give clues about [the document's] genre, [and] reveal what the designer...thought was important” (Schrivver 250). The different components of the visual identity guide come together to create an overall guide for how their designs can and should reflect their values as a business.

My choices of fonts and typography were influenced by scholars like Jo Mackiewicz in her 2005 article “How to use five letterforms to gauge a typeface's personality: A research-driven method” and Eva Brumberger in her 2003 article "The Rhetoric of Typography: The Persona of Typeface and Text" in which she describes how certain fonts are seen as either more friendly or more professional. Brumberger states that "knowing the reasoning behind readers' persona judgments of typefaces and text passages would certainly enrich our understanding of

visual and verbal rhetoric and thereby allow for more effective decision-making as we design and write” (221).

The primary audience for the visual identity guide is Morning Bell, as it was my goal to provide them guidelines for designs in addition to a handful of already-designed products. It is my hope that this guide gives them something to help them along in future design projects and endeavors and to give them some sense of consistency, no matter what they are creating. A secondary audience for the visual identity guide would be other designers if Morning Bell ever had someone else to design for them. According to the designers at Hubspot and Venngage, apart from building an effective marketing strategy, visual identity guides are useful for other, more tangible reasons as well: they give "employees, contractors, and partners a central place to access important documentation and visual assets to create more effective content," they help “establish trust with...customers and audience,” they help “maintain consistency, particularly when making updates to your branding,” and finally, it lets a company or business “define what and you’re your brand is, not someone else” (3). Since Morning Bell is currently a small business, I do not anticipate that many users outside the business will interact with this document.

Print Materials. Once the visual identity guide was complete, my next step was to make the other deliverables. This included prototypes of a website, a business card, a “thank you” card for shipped orders, a menu redesign, and a redesign of their New Employee Handbook. I originally had intentions to ask Morning Bell if they wanted any of these prototypes and new designs printed; however, following obstacles put in place by the impact of COVID-19, all of the materials have been shared electronically. If in the future, Morning Bell wishes to have my assistance in having any or all of the deliverables printed, I will be happy to help.

For the creation of the print materials, across the board, I strove for simplicity. In my initial meetings with Morning Bell, that was one quality they wanted to maintain for their designs. The menu and New Employee Handbook, both made in Word, were designed with minimal flair or distracting elements. For these two documents specifically, I used little or no color per the request of Morning Bell, as they have access to a black and white printer. The primary audience for the New Employee Handbook, obviously, is Morning Bell and its employees. The primary audience for the menu redesign, on the other hand, is those who are customers of Morning Bell, as this is a document displayed on the counter next to the register in the shop itself. Customers are also the primary audience for the website, business card, and “thank you” card.

Website Prototypes. I created two different prototypes, one with a darker theme and one with a lighter theme. To create them, I did my best to replicate their current website, only changing things like the design elements. I kept the map of the website virtually the same, both to stay true to Morning Bell's original vision and to create user-friendliness if Morning Bell ever chose to switch over to one of these prototypes.

The primary audience for the website prototypes is Morning Bell’s customers or potential customers. It offers information about the café, and how they can contact and/or find the store and offer them a place to order coffee beans online. Current customers may use the site for any of the aforementioned uses, and potential customers may stumble across the website when looking for cafes in Ames. A secondary audience would be stores or other businesses interested in the wholesale of the coffee beans roasted at Morning Bell.

Audience Observations. According to my observations from being in the store, the demographics of this audience (Morning Bell customers) seems to be mostly a crowd older than

the traditional college student, although Ames is a college town. Morning Bell is in the downtown area of Ames and seems to attract a client-base of Ames locals aged approximately 30 to 50, with exceptions. This audience is likely motivated to come into Morning Bell to get a cup of coffee to power them through their workdays. Many of the clientele in this age group may also work downtown, making it a short, easy walk to get their caffeine fix for the day.

I also observed Morning Bell's customers typically working on a laptop, reading, or writing while enjoying their beverages. The seating is mostly communal, with large tables where people must sit together or near each other. Even if the customer is a stranger, the employees and owners treat them as regulars, creating a warm, welcoming environment. With these things in mind, my plan for the designs was kept simple, straightforward, and modern.

As for the employees, I mostly encountered young adults working in the store as baristas, aged in the range of a traditional college undergraduate student. Being a barista is often portrayed on social media and in Hollywood as being "hip." With how both welcoming and modern the business is, it is no surprise that college students would be motivated to work Morning Bell part-time during their studies. With that in mind, the modern, contemporary design choices I made (in the New Employee Handbook, for example) will be appealing to this younger audience.

Self-Assessment

Overall, I am proud of the work I have done. Given my current life circumstances, and how difficult it was for me to navigate through graduate school, I am pleased with the quality of my deliverables. The knowledge and experience gained throughout my graduate and undergraduate career at Iowa State helped me along in the completion of my creative component.

Of course, there is always room for improvement. I was unable to take any basic graphic design classes while at Iowa State, so my graphic design skills come from two visual rhetorical design classes and from experimenting and learning on my own. The visual identity guide is very simple, and although I did want to strive for simplicity in the creation of materials for Morning Bell, part of the simplicity is due to lack of expertise. More knowledge of branding and marketing would have been valuable to this project. I also have not studied photography extensively, nor did I work with revamping any social media accounts; however, doing so would have helped me in writing the photography guidelines for the Visual Identity Guide. If this section were to be expanded, I would work with Morning Bell to establish which filters to use on which social media sites, the level of complexity and contrast in their photos, and other technical specifications. Not being able to go to the library for the majority of my last semester made it slightly harder to conduct research; however, I believe I did the best I could with what I had.

There are considerations I will take going forward, per the guidance from my graduate committee. I believe it would be helpful to integrate Morning Bell's menu onto their website. This may be a daunting task, but customers would certainly appreciate being able to view it online at any time. Additionally, new design routes would be opened up with the investment of a color printer. Adding a color or two to the color palette could make a huge difference in how designed materials makes the user feel about the business. According to John Brockmann's "The Unbearable Distraction of Color," even just the use of spot color can draw in much higher percentages of sales, and that color can be used to "successfully persuade consumers to buy a product; to act as an incentive to buy more than one product; to excite us..." (154). Adding more than one accent color may help Morning Bell's business to grow.

One change I will make going forward is to combine the business card with the “thank you” card, which would not only eliminate redundancy but also save paper. A single, combined card would serve a more practical use: thanking the customer for their business and adding a hand-written note about their coffee, all while providing them information about Morning Bell’s business and giving them reminders about how, when, and where to find the shop.

Finally, I think it would be attractive to customers and valuable to have information about Morning Bell's sustainability practices and involvement with the farmers that produce the coffee beans used and sold in their shop. Not only is this likely something very important and dear to the owners of Morning Bell, but it would also be something that they could connect to their customers over. Some of this story is shared via social media; however, the main website would be an excellent space to showcase that part of their business and mission.

I am grateful for the experience of working on this project, and I look forward to continuing my design journey with Morning Bell.

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Links to Website Prototypes

[Website 1 - Dark theme](#)

[Website 2 - Light theme](#)

MORNING BELL
COFFEE ROASTERS

VISUAL IDENTITY GUIDE

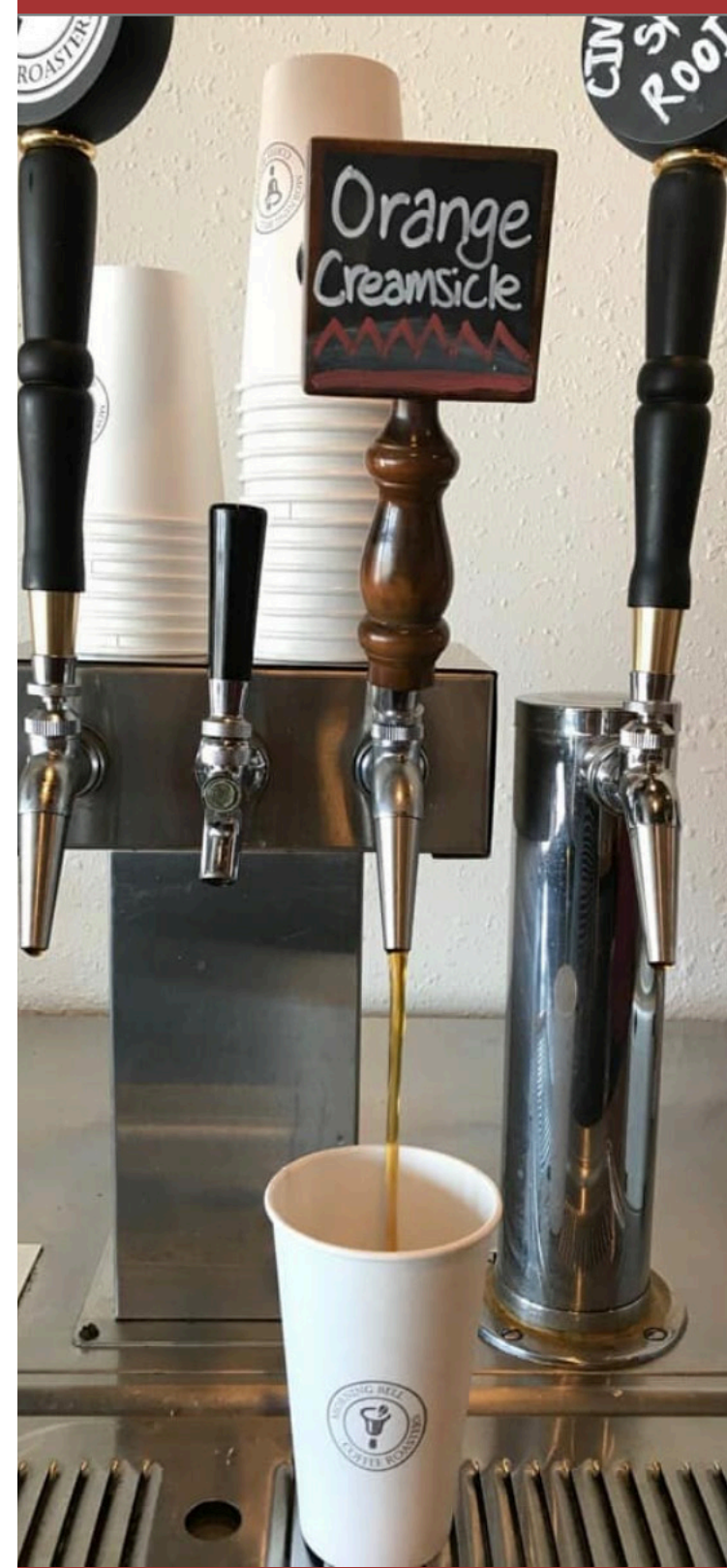
designed in collaboration with emily boyd



WELCOME!

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OUR BRAND STORY



Why are we here? Where do we find meaning? What should the vision be for my life? We can't answer all these questions for you, but we can tell you why Morning Bell Coffee Roasters is here. We exist to give joy. Coffee is our vehicle. We strive to provide a transcendent customer experience and treat everyone like family. Our job as people is to literally save the world (tikkun olam), so we also forge forward to make our business as sustainable, earth-friendly and people-friendly as possible.

MORNING BELL: OUR NAME

Morning Bell. Clear, precise, simple. It was important to us that our brand name had clarity. Simple words, no numbers, no symbols. Children could say these simple words put together with ease. Morning Bell stimulates both auditory and visual senses; a Morning Bell can be heard and seen. It is a name we can own within the industry; our name sets us apart.



LOGO FORMATS



These are the two main versions of Morning Bell's logo. The following guidelines should be adhered to:

DO:

- Only show the logo in black and white
- Resize the logo to fit your needs



DON'T:

- Distort, alter, rotate, or modify the logo
- Obstruct the logo
- Use the logo to refer to any other brand or business

COLOR PALETTE

The Morning Bell color palette primarily focuses simply on black and white (*vivid* and *milk*) with a red and a gray accent color (*cascara* and *steam*, respectively). When text is on a cascara background, it should be milk. Use vivid for most text on milk backgrounds. Cascara may be used for fonts when there are headings or titles.



VIVID

HEX #000000
CMYK 0 0 0 100
RGB 0 0 0



MILK

HEX #ffffff
CMYK 0 0 0 0
RGB 255 255 255



STEAM

HEX #667b7b
CMYK 55 46 46 11
RGB 102 123 123



CASCARA

HEX #a53333
CMYK 0 45 45 35
RGB 165 51 51

TYPEFACES

TYPEFACE TITLE STYLE: CASTELLAR MT STD

This is the font featured in our logo. It is bold, elegant, and eye-catching. Apart from its use in the logo, it can be used for titles that need to be large on a page, or that call for a bold, elegant, eye-catching appearance. Font size should be between 30 and 65 so that the in-line flair can be easily seen.

TYPEFACES

Typeface Default Style: Montserrat

This is a simple font we use for simpler-looking titles, headers, and our body text. It can be seen in our print material, throughout this guide and our employee handbooks, in graphics, and on our menu. When used as a heading, the weight should be **Bold** or **ExtraBold**, between sizes 28 and 34. Otherwise, use the regular font weight at 12 pt in most cases. With the exception of menus and some elements on our website, use proper sentence case capitalization.

TYPEFACES

Alternate Font Style: Georgia

This serif font can be used for titles, headers, or body text if the designer or design application does not have Montserrat and/or Castellar MT STD available for use. Georgia may be used in a **bold** weight for headers and regular for everything else. Headers should be between sizes 28 and 34.

BRAND VOICE

Morning Bell is friendly, warm, welcoming, effusive, and inspiring. We sell coffee, of course, but it is also our mission to provide joy, happiness, and connectedness to our fellow humans. Our customers are a part of our family, and our brand voice should showcase that.



PHOTO GUIDELINES



The moods we want to convey at Morning Bell are warmth, community, and connectedness.

Photographs used in our designs and on our social media should reflect that.

Customers and employees should be pictured enjoying their drinks and the space they're in. Photographed subjects should have an ample amount of light.





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Style Sheet for Morning Bell Coffee Roasters

Text Elements	
Sentences	Casual tone; should be written how a conversation with a friend or customer would sound
Numbers	In most cases, use numerals (10, 50%, \$4)
Contractions	Use naturally in sentences to create a casual, welcoming tone
Visual Elements	
Typeface: Titles	Castellar MT Std. when pt. 30-65 is needed; otherwise, Bold or ExtraBold Montserrat pt. 28-34
Typeface: Body	Montserrat pt 12 in most cases; Georgia pt. 12 when Montserrat not available. Use sentence case capitalization in most cases.
Typeface: Headings	Level 1: Montserrat pt. 14 or Georgia pt. 14 Level 2 and below: Montserrat pt. 14.
Leading/Spacing	1.15 spaced (or 24 pt. leading)
Justification	Left justified in most cases; unjustified right. Centered only occasionally to add flair or formality
Columns	One column throughout in most cases; up to 2 columns in menus
Paragraphs	No indent; 12 pt. font; one space between. No space between headers and paragraphs
Charts/graphs	Labels in 10 pt. Montserrat; use brand colors (black (vivid), white (milk), gray (steam), and red (cascara). See visual identity guide for color codes



specialty drinks and teas

\$3 for 12oz | \$4 for 16oz

hot specialty drinks

espresso

chocolatey, low-toned fresh roasted espresso, east coast style (\$2)

one & one

a split espresso, one straight and one as a mini-latte (\$3)

latte

two shots with steamed milk

cortado

two shots of espresso with 3oz of steamed milk, a short latte

americano

two shots of espresso with hot water (\$3 *any size*)

macchiato

two shots of espresso with a tablespoon of foamed milk (\$3)

cappuccino

two shots of espresso, 2oz steamed milk, and 2oz foamed milk (\$3)

breve

two shots of espresso with steamed half and half

cortadito

the taste of florida! A cortado with turbinado sugar caramelized in espresso

white espresso

our nutty, grassy, and earthy super-light roast espresso (\$2)

chai

brewed to order with little woods chai, lockwood syrup, and milk

the Alex

rose tea latte with a hint of sweetness served in a pint glass

matcha tea latte

earthy, sugar-free real matcha blended with steam milk

the Tony

four shots of espresso with a tablespoon of foamed milk (\$4)

black & white latte

two shots of each espresso (regular and white) in a latte (\$6 *for a large*)

Kyle-ized cortado

a cortado with cayenne pepper, garnished with cinnamon

the Austin

a real ginger molasses latte with a touch of raw sugar

got tea?

Little Woods Herbs & Teas – Ames, IA

sencha leaf

a gentle, light and crisp green tea that will make you smile

vocalize

spicy cayenne pepper blend. Great for when you've lost your voice, but delicious at any time

kitchen sink chai, rooibos

rich and complex, this buttery herbal chai is naturally caffeine free

white peony tea

light bodied, vegetal and peppery. Low caffeine content

morning mint

a melodic fusion of spearmint and peppermint

irish breakfast

malty, full bodied blend of black teas

Townsend's Tea – Portland, OR

rooibos cinnamon Spice

invigorating rooibos, cinnamon, orange peel and clove. Available hot or on nitro year-round.

superberry

a fruity, wild herbal infusion containing vitamin C and immune strengthening qualities.

rose petal

black tea scented with rose petals. Lychee flavor with floral notes, naturally sweet and comforting.

crème de la earl grey

delicious earl grey blended with blue mallow flowers and an essence of french crème.

can't decide?

don't settle for just one tea—try any 3 for \$7

cold specialty drinks

nitro latte

add a milk to one of our nitro cold brew coffees (\$5)

the Jacqueline

two shots of espresso with cold milk, our version of an iced latte

sparkling Americano

two shots of espresso over sparkling water for crazy crema (\$3)

con limón

our version of coffee lemonade, refreshing and tart

cinnamon spice rooibos on nitro

decaffeinated herbal tea, tastes like atomic fireball

the Dan

experimental nitro cold brew with 2 oz white espresso and milk (\$7)

nitro chai

Cinnamon Spice Rooibos with choice of milk and chai syrup, decaffeinated (\$5)

fly high with a flight

don't settle for just one drink—try any 3 for \$7



NEW EMPLOYEE HANDBOOK

Congratulations! You are now on a busy team, THE BEST TEAM IN THE WORLD, well on your way to becoming a valued player here. We really appreciate your work. The goal of this manual is to clarify and document the procedures and rules we have in place. This manual is constantly changing, its already out of date. We hope to be constantly improving what we do. Very little here is actually written in stone, rather the way we do things are just best practices so far. Once you learn the ropes, we really need your help and suggestions to get better.

Vision quest

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Training

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla.

The good stuff

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Sample in Lorem Ipsum for confidentiality purposes. The full-length handbook is 7 pages long.



THANK YOU

Your roast:

We hope you enjoy your coffee!
We're grateful that you chose
our coffees, and we appreciate
your business highly.

Hope to see you soon,

-Morning Bell



MORNING BELL

COFFEE ROASTERS

Address: 111 Main St. Suites 101-103, Ames, IA 50011

Email: sip@morningbellcoffee.com

Website: morningbellcoffeeroasters.square.site